



Potters Guild of British Columbia

1359 Cartwright St., Granville Island
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(604) 683-9623

NEWSLETTER

JANUARY 1992

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PRESIDENT'S ANNUAL REPORT

The new year presents another chance to review achievements and speculate on the future. I have been ruminating about the changes that have occurred in recent years. Undoubtedly, the move to Granville Island in 1985 has been pivotal to our development. For this change, we are indebted to Hiro Urakami, among others, because the Granville Trust agreed to lease 1359 Cartwright St. to the Guild largely because of the fine reputation which Hiro established at his House of Ceramics on Hamilton St. The establishment of the Gallery of B.C. Ceramics provided not only a display and retail area for many B.C. potters, but also a regular source of income for the Guild to hire staff and manage its affairs on a more professional basis.

The Gallery has become so successful that it is 'bursting at the seams', and we need a larger space to accommodate growing demand. Some exploratory discussions were held with Ron Walkey from the Faculty of Applied Science, Architecture, UBC, concerning the possibility of expanding the existing space, but the Board concluded that for a variety of reasons this was not a feasible proposition. One of the tasks for the new board will be long range planning for other alternatives.

The ultimate pipe dream is the creation of a ceramic centre with gallery, library, office, meeting, retail, and workshop spaces. "Pie in the Sky?" Perhaps, but I am encumbered by a sweet tooth! Whether we can support this kind of ambition is a moot point. Clearly our present income is not up to the task and the Board is considering the possibility of certification as a charitable organization in order to access public funding. Since we already provide public services

in the educational field, we may be able to qualify.

Your Board handles the business of the organization through a number of working committees with clearly defined responsibilities. The system has worked well for the past two years. However, the activities of the Guild are becoming increasingly complex and in order to pursue further development, we feel the need for Board members with a wider range of skills in areas such as education, public relations, marketing and finance.

For this reason we are delighted that a number of individuals with special skills in some of these areas have volunteered to serve as working members of the board. (See December newsletter and this issue, page 7) Please don't forget to participate in the annual election and mail in your ballots.

(Continued on page 2)

WORKSHOPS AHEAD!

Matthias Ostermann, a Canadian ceramic artist presently living in Montreal, will present a one-day workshop at the **Emily Carr College of Art & Design** on Granville Island on Saturday, February 29, 1992. See page 3 for details and page 9 for registration form.

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John Chalke, the Calgary ceramic artist will give a two-day workshop, focusing on hand-building and throwing techniques, and including slide and video presentations, for the Saltspring Island Potters' Guild, February 15 and 16, 1992. Workshop fee: \$45.00 for non-Saltspring Guild members. Contact **Denys James** on Saltspring at 537-4906, to register and for further information, including billeting possibilities.

John will also give a talk at ECCAD on Wednesday, February 12th at 12:15 noon. Admission is free.

REMINDER

THE ANNUAL GENERAL MEETING WILL BE HELD ON THURSDAY, JANUARY 23rd, AT WHICH TIME THE ELECTION OF NEW OFFICERS TO THE BOARD OF DIRECTORS WILL BE HELD. EVEN IF YOU CAN'T ATTEND THE MEETING, YOU ARE ENCOURAGED TO PARTICIPATE BY VOTING FOR THE NEW MEMBERS ON YOUR BOARD. PLEASE COMPLETE THE BALLOT, SEAL IN ENVELOPE PROVIDED AND RETURN AS SOON AS POSSIBLE TO THE GUILD OFFICE. SINCE 1992 MEMBERSHIP FEES ARE ALSO NOW DUE, PLEASE INCLUDE YOUR CHEQUE OR MONEY ORDER MADE OUT TO THE POTTERS' GUILD OF B.C. (Renewal form on page 9) If you have paid your fees already, thank you! The label on your newsletter envelope indicates a '92 after your name if you have.

The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

Managing Editor: Jan Kidnie.

Editorial Committee: Bob Kingsmill, Nathan Rafla.

Mailing: Mer Montador, Allen MacAllister, Savita Kshatrija.

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The Potters Guild of B.C. membership is \$26.75-individuals, \$42.80-groups, January to December (including GST). See application form elsewhere in this issue.

Potters Guild 1991 Board of Directors: Tam Irving, President; D'Arcy Margesson, Vice President; June MacDonald, Secretary; Dona Nabata, Treasurer; Rosemary Amon, Bob Kingsmill, Elwin Lowe, Nathan Rafla, Fredi Rahn, Terry Saimoto, Elsa Schamis, Debra Sloan.

Staff: Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C. Ceramics.

CALL FOR TEACHERS/ INSTRUCTORS

We often get calls for potential instructors at community centres throughout the province. If you would like your name to be on a list (which would make our job easier), please drop a note to the Guild office, giving a brief outline of your training, experience, and preference as to location and type of classes. JK

THE PRESIDENT'S ANNUAL REPORT *(cont'd from page 1)*

The 1991 Year in Review

Exhibitions "Choosing Clay" opened very successfully at the former Cartwright Gallery, now the Canadian Craft Museum, on January 10th. We are grateful to the Koerner Foundation for the assistance which it provided for this exhibition. An elegant fold-out colour catalogue was produced and distributed.

The exhibition is currently on tour with the following itinerary:

June 1991	Art Gallery of South-western Manitoba
July 1991	West Kootenay Exhibition Centre
October 1991	Prince George Art Gallery
January 1992	Triangle Gallery, Calgary
March 1992	Thunder Bay Art Gallery
June 1992	Kelowna Art Gallery

The Guild has proposed another collaboration with the Canadian Craft Museum and a tentative date has been set for 1993. The curatorial perspective is still under consideration and its formulation will be one of the tasks for the new Board.

Gallery A computer was installed and Coralie has spent long hours mastering the intricacies of the new system. Sales and inventory are now monitored by the new equipment and those of you with work consigned to the Gallery will have noticed the efficient format of the monthly statements. The computer is now also being used for membership file and newsletter purposes. Despite the poor economy, sales have only dropped marginally in comparison to 1990. Costs have increased however, largely due to capital expenditure and salary increases approved in 1991.

Newsletter Once again Jan has produced ten excellent editions of the Newsletter. The December issue included part one of a technical article which presages a "techni-corner" which she hopes to sustain. Articles for this section as well as any other literary contributions are welcomed. In the early planning stage is the establishment of regional representatives for the Newsletter so that it will reflect more of the concerns of those of you outside the Lower Mainland.

Awards We continue to build up our scholarship fund which now stands at approximately \$4000.00 after a further \$1000 addition in 1991. The long range objective is to build up funds so that scholarship commitments can be met by disbursing interest rather than depleting capital. We have consolidated our scholarships into two major awards. The 1991 recipients of a \$500 cash prize were for the David Lambert Award: Pat Taddy, from Emily Carr College, and for the Olea Davis Award: Steven Hook, from Kwantlen College. All students making application for the awards receive a one year membership in the Guild.

Studio 5 Tenure of Studio 5 has been adjusted so that it coincides with the academic rather than the calendar year. In future the Studio will be awarded for a period running from May 1st to April 30th of the following year. The impetus for this change was to create better and more timely opportunities for students graduating from art schools and colleges across the country. The present incumbent, Sarah Coote, continues to use the space until the changeover in May. Studio 5 is awarded at a subsidized rent to individuals at early stages in their career through an annual cross-Canada competition.

Workshops Five workshops were organized this year, as follows.

Feb. 16-17 PAUL MATHIEU in collaboration with ECCAD

- July 17 YURIKO MATSUDA in collaboration with UBC
- Sept. 14 KINICHI SHIGENO in collaboration with Kwantlen College
- Oct. 17 TAKAKO SUZUKI in collaboration with the Burnaby Art Centre
- Nov. 22 TONY MARSH in collaboration with ECCAD

Through the Newsletter, workshops sponsored by other local guilds have also been advertised. These included Bruce Cochrane (June 22-23), Robin Hopper (Sept. 21-22), and Hank Morrow (Jan. 19-20).

Library The Board decided in 1991 to place emphasis on the acquisition of videos which could then be rented by the membership. Jan has also organized video taping of several workshops, and at present we have edited videos for the Bruce Cochrane and for the Friederike Rahn workshops, and have purchased several others from other sources. We are also grateful for the donation of books to the library by Ed and Jane Bradish and by Sheila White. This material has been catalogued.

Publications A publication about Don Hutchinson's work, including his biography, reminiscences and philosophy is ready to go to press. This effort stems from a suggestion by Glenn Allison and Jim Thornsbury to initiate an ongoing series of technical, aesthetic and historical articles about B.C. ceramics along the lines of the *Corpus vasorum antiquorum* (see June 1991 newsletter for details)

Once again, I would like to encourage members to participate more actively in their organization. Articles, letters, ideas for workshops, and other suggestions are always welcome. Best wishes and a Happy New Year to all!

Tam Irving



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GALLERY REPORT

Our Annual Sale, with most work reduced by 20 % will be held throughout January.

It should be noted that Hiro Urakami has not had any involvement with the Gallery or the Gallery Selections Committee since he stepped down from his position as Manager of the Gallery in 1987. Any questions referring to the Selections Committee should be written and addressed to the Selections Committee care of the Guild Office.



MATOLICA
ON 3-DIMENSIONAL FORM
by MATTHIAS OSTERMANN

WORKSHOP WITH MATTHIAS OSTERMANN

Matthias has been a prolific potter and ceramic artist in Canada since the early 70's. From *Contact*, Winter '89, we reprint part of a personal profile.

"For me the process of development as a ceramic artist was not a pre-defined visible track, but rather a series of events that lead from one area of exploration to another: from domestic pots to painted sculpture, and now to architectural ceramics. Initially, in 1970, without college or art school education, I did a three year informal apprenticeship with German-born and trained potter Isolde Rest in Toronto. This was followed by a year of work as hired thrower at Shanagarry Pottery in Southern Ireland. In 1974, with some throwing ability but no real sense of vocation as a potter, and with a growing sense that some important drawing abilities were being neglected, I moved on to England. Here I met through an acquaintance the English potter Bernard Leach. he helped me out of my mental muddle by suggesting that having put in four years of basic training, I should put in another four, "and then see how you feel". In other words, it takes time and commitment to know yourself in this profession. At that point I decided to stick with it, and started my own small pottery back in Toronto at the end of 1974, which I maintained for ten years. I produced decorated oxidized stoneware, porcelain, and earthenware, but with the growing conviction that my talents needed to be taken elsewhere.

An important event in my career was a ceramic study tour of China, Korea, and Japan in 1978. This gave me some insight into oriental influences in my own work, which came from (what I call) the Anglo-Japanese mainstream of stoneware and porcelain, prevalent in England and North America. I also ceased to feel apologetic for firing with electricity in oxidation; the decorated wares of Tang, Sung, and Japanese Seto which I most admired had all been traditionally fired in oxidation. I felt a valid context

(Continued on Page 4)

OSTERMANN (Continued)

existed for my work, which I had hitherto uneasily compared to the more popular reduction stonewares and porcelains.

Again, in 1981, a study tour of Italy and a residence in Tuscany finally convinced me to make a commitment to the bright colours of low-fire Maiolica, despite the long-standing prejudice against earthenware in Ontario at that time. Since then I have never really looked back.

For ceramic artists, there seems to be a conflict at times between the viewing of their work as "craft" or "art". If the line is sometimes blurred, the work can remain unappreciated, although if it is strong and articulate, it will eventually find or create its own place. In any case, I made a nervous but determined leap into "art" by presenting a solo show of painted platters and sculptures at Prime Gallery in Toronto in 1988. The work was so well received that at that point I redefined my role from "potter" to "artist". The difference lies really in the role of the work itself. Where previously its function was to serve as decorated domestic ware, now my pieces have a more imaginative and narrative function."

We will let Matthias carry on from here at his workshop on Saturday, February 29th at Emily Carr College. I was fortunate to be able to catch his presentation at last May's Calgary Ceramic Seminar, and was impressed both by his work and his person. I know we're in for a good day. In his presentation, he plans to cover "a variety of topics: functional pots and decoration, sculptural work, as well as collaboration in architectural and interior design projects. In Australia, I taught what I called a "Ceramic Survival" course to graduate students on presentation, marketing, finances, and all the more mundane and practical aspects of running one's own business. My focus is on maiolica, so I do present it in its historical and contemporary contexts, with lots of slides, etc."

Registration form on page 9.

STUDIO 5 SPACE: GRANVILLE ISLAND

The Potters' Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada who is at an early stage in their career. The space in question is one of five in a large group studio (the other four are privately leased from CMHC), with tenure from May 1st to April 30th of the following year, at the monthly cost, including utilities, of \$160.00. The successful applicant will be selected by the Board of the Potters' Guild from those applications received at the Guild office by March 31st, 1992. Interested persons please send at least 6 slides of current work, and a typed resume to the Guild office, 1359 Cartwright St., Vancouver, B.C. V6H 3R7 by March 31st, 1992.



AWARDS

Educational institutions in B.C. offering a two-year ceramic program have been contacted and ceramic instructors requested to post the notice of the Potters' Guild 1992 awards availability. The two awards, of \$500 each, are the David Lambert and Olea Davis Memorial Awards, in recognition of the contribution made by both these individuals to the ceramic community in B.C.

COURSES

Capilano College in North Vancouver offers an evening course in intermediate clay with Donald MacLaren, Monday and Thursday evenings. A few openings remain. Contact 984-4911, or 986-1911 (Loc. 2008).

POTTERY NEWS

From our Oregon neighbours (their December newsletter) comes the following tidbits

The Edward Orton Jr. Ceramic Foundation has been manufacturing pyrometric products since 1896, but since the 1930's, after the death of its founder, it has been a nonprofit organization that uses income from the sale of its products and services to support research and education for the ceramic arts and industries. One of the foundation's programs is the Orton Firing Institute, established to provide information and other assistance to ceramic and glass-fusing artists. The Orton Institute provides a toll-free hot line to answer questions about firing. Call Dale at 800-999-5442. You may also mail questions to Sue Love, c/o Box 460, Westerville, OH 43081. (from the Crafts Report, Dec.91)

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A Small Victory for Women Potters was achieved in July when the Craftsmen Potters Association in Britain voted by an overwhelming majority to change its name to the Craft Potters Association. Long overdue and hard-fought changes made at the same time in membership categories designate Fellows which are selected or invited by the council with full voting and exhibition rights in the newly named Craft Potters Shop and Gallery; Professional Membership which is open to all practising professional potters on the basis of work shown in slides, etc., with full voting rights and limited exhibition rights; and Associate membership which is open to all potters everywhere with an interest in studio pottery. In 1989, the CPA had only 145 full members and 500 associate members.

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Don't miss the Pt. 1 autobiography of Tatsuzo Shimaoka in the Jan. 92 Ceramics Monthly. It's a fascinating tale, particularly for those of you who heard Tony Marsh in November.

The following is the second of a two-part article by David Beumée. It first appeared in an earlier version in *The Studio Potters Network* magazine. Thanks to the Network, and to David.

TESTING YOUR PORCELAIN FORMULAE

Workability: In the context of working on the wheel, a combination of how well the clay throws (plasticity) and how well it stands up to use (thixotropy). Plasticity is a measure of how well the clay stretches, and thixotropy a measure of the clay's ability to stay in place after it has been moved. Bowls weighing 3/4 lb. were thrown as thin as possible, then trimmed to an even thickness. When mixed using the wet method, all five of the porcelains listed threw beautifully.

Translucency: The ability of fired porcelain to transmit light through the wall of the pot. Translucency is usually included in the definition of porcelain. In general, to be translucent, a porcelain should contain a minimum of 20 % feldspar, in combination with 50 to 60 % low titania kaolins (e.g. Grolleg), plus a minimum of 20 % silica. Pots should be thin-walled (1/16th" - 1/8th"). This places constraints on the size of pieces that can be made. Care in all parts of the making and firing process is necessary. When your tea colors the morning sunlight through the side of your favorite bowl, your efforts will have been rewarded.

Whiteness: Since most porcelain is fired in reduction, this test is best done in a reducing atmosphere. I line up my fired slump test bars side by side to make a comparison of color by eye.

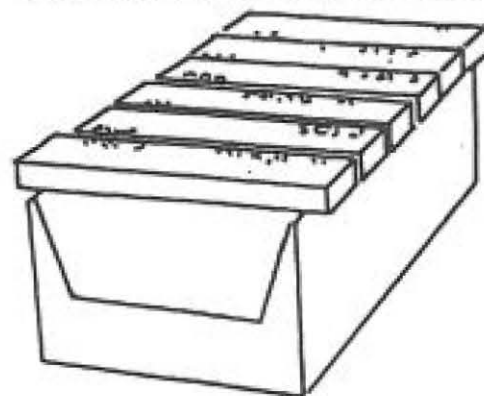
Absorption: The degree to which clay will absorb water after firing. I choose porcelains which have zero percent water absorption at Cone 10.

Fired test bars were first weighed to within a tenth of a gram while slightly

warm from the firing. The bars were then pressure cooked in water for 1/2 hour at 15 psi, then weighed when all surface water had evaporated, giving a percentage comparison by weight.

Slumping: In this context, a bending or collapsing of the walls of the pot during firing.

Press-molded test bars (4 1/2" x 1 1/4" x 3/8") were dried between plaster bats to keep them flat. After biscuit firing they were fired to Cone 10 between points on a softbrick. I used an old crosscut wood saw to narrow the width of a standard K-26 softbrick to 3 3/4" wide and to saw out the middle of the brick. The test bars overhang 5/16" on each end, allowing for 7 - 12% shrinkage during a Cone 10 firing. Of the clay body recipes given, No. 3 showed the least slumping and lowest shrinkage.



Warping and Twisting: The degree of warping and twisting during firing, gauged by eye on observing the fired test bars. I used larger and thicker test bars for the porosity, shrinkage, and warping and twisting tests.

Shrinkage: All clay bodies tested were mixed using the wet method and dried to a similar throwing consistency. As each press-molded test bar was made, "100cm" was marked on the clay using a razor blade, and the bars were dried on a flat surface, being turned often. After Cone 10 firing, a second measurement was taken between the marks, giving the percentage of shrinkage. For example, if the distance on the second reading is 83 cm, the shrinkage would be 17%.

Glaze Fit: to test the ability of the clay to fit glazes easily, I used the ten glazes of high to low expansion in the article by Jim Robinson (*Studio Potter* Vol.16, No.2). Almost no shivering of the glazes occurred on the porcelains I tested using the lowest expansion of the Glaze Test Series (GTS). Shivering occurs when the clay contracts faster than the glaze, causing the glaze to pop off the pot. Similarly, except for one or two of the highest expansion glazes in the series, crazing was not a problem. Upon cooling, most of the porcelains contracted at rates similar to the GTS, indicating clay bodies that were easy to fit (crazing occurs when the glaze contracts faster than the clay). Numbers in the Glaze Fit column denote glazes from the GTS which did not craze on the clay body tested.

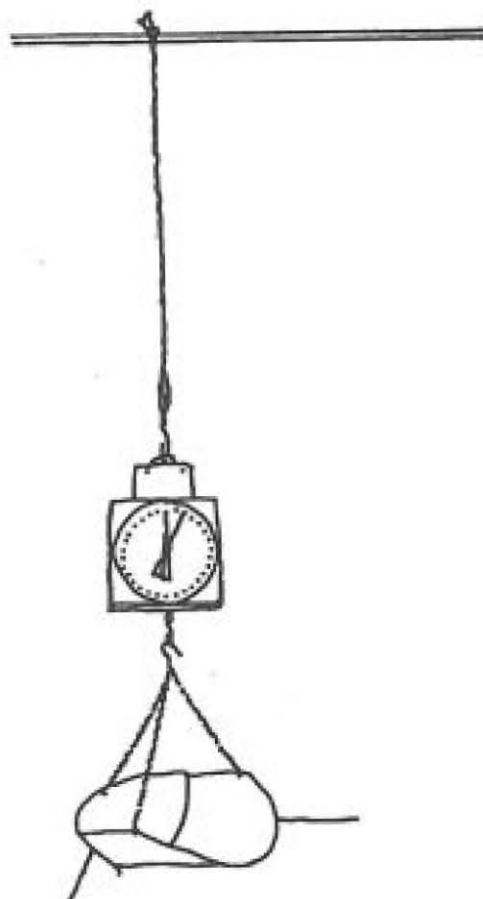
MIXING YOUR PORCELAIN CLAY

A great porcelain clay body recipe is half the battle, but since white-burning clays are not as plastic as darker clays, you have to mix the clay so as to provide as much plasticity as possible. Using ball clay, while increasing plasticity, would darken the fired result. I do not recommend adding ball clay to porcelains.

Water: The water you choose to mix your clay will make a tremendous difference in its throwing capabilities. City water in my area contains soda ash (water softener), which is highly alkaline and a strong deflocculant, decreasing workability of the clay. You may obtain information on water additives from your local water treatment plant. Also important is the pH of the water used. I test my water with pHydration paper, which comes in a dispenser and is easy to use. (Available from Micro Essential Laboratory Inc., 4224 Avenue H, Brooklyn, NY.). The rainwater I collect from the roof of my house is an acidic pH 4.5, excellent for mixing clay (and a good use for acid rain). Pure water would be pH neutral (7). The higher (more alka-

line) the pH, the more likely that deflocculation of the clay will occur, so low pH (acidic) water is preferable, assuring maximum electrical attraction between clay particles (flocculation). Well water, because it contains valuable trace minerals and organisms, is preferable to distilled or city water.

Container: Flat-bottomed 30 gallon plastic garbage barrels are recommended for mixing. Use a water level just above the 3/4 mark and add 125 lbs. of dry materials. I use a 60 lb. capacity dairy scale to weigh dry materials because the demarcations are in tenths of a pound. I hang the scale close to the floor to reduce back strain.



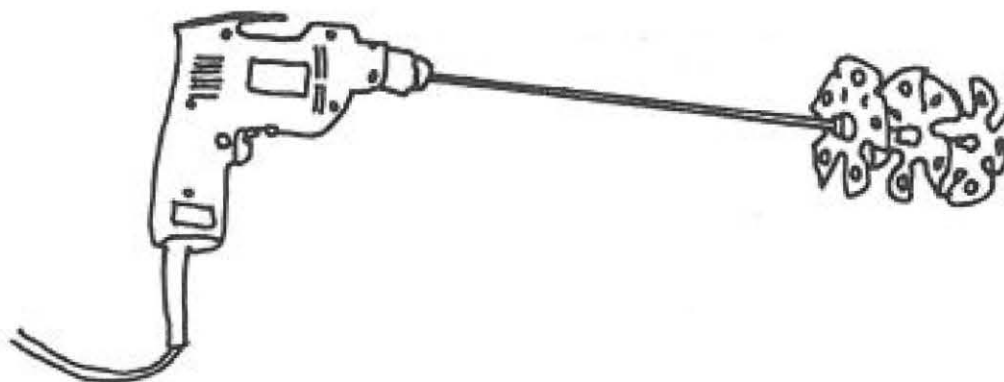
Drying Frame: In the absence of a filter press, I use a drying frame of 2" x 4" boards set on 24" legs made of 2" x 4" boards. Dimensions of my frame are 29" x 92". Quarter-inch hardware cloth, available in 3-foot wide rolls, is attached to the bottom of the frame. This leaves enough hardware cloth to curl around the bottom edge of the frame, to be screwed to the sides between the 1" x 2" furring strips, ensuring that the hardware cloth will not detach from the

weight of the clay. After the hardware cloth is attached, screw the legs into the frame, three per side. Attach a sheet of plastic below the hardware cloth to catch drips and direct them to a collection bucket. Place sheeting (old bed sheets) on the frame on top of the hardware cloth.



Procedure:

1. Attach the recipe to the side of the barrel. As each ingredient is added, mark it from your list.
2. Wearing a respirator, mix the plastic ingredients first: plasticizers (Veegum T, Bentolite, Macaloid) and clays (Grolleg). Do not add the Veegum or any montmorillonite directly to water. Weigh out 10 lbs. of clay to be added, and mix Veegum and clay together dry. Add this mixture to the water and subtract these ingredients from your list. Mix thoroughly. I use a 24" Model 140 Jiffier mixer on a 3/8" drill.



Use a drill with high RPM; above 2000 is good; hammer drills generally give up to 2500 RPM.

Special directions for #5 Translucent

Porcelain, where the solubility of sodium feldspars is being counteracted by the epsom salts: Add epsom salts to one quart water, stir, allow a few minutes for the crystals to dissolve, and add this solution to the barrel.

3. Weigh out the remaining clay in your recipe; add to the water and mix thoroughly, moving the mixer around in the barrel to avoid creating a vortex (which would pull air into the clay). Weigh out and add all remaining ingredients and mix thoroughly. Allow the mixture to stand for a minimum of several days, and mix thoroughly once again.
4. Dip slurry from the barrels and pour through a 40 mesh studio screen into 5 gallon buckets. Mix the slurry thin enough so it can be pushed easily through the screen with a 3" or 4" paintbrush. Now pour the slurry into your drying frame. The sheeting will hold the clay, while the water will drip through. Do not use this water again, as soluble alkalis will have been removed as water percolates through the slurry and drips through the sheeting. For the size of the drying frame shown, add no more than two barrels (250 lbs. dry materials) to the drying frame at one time. If more than two barreelfulls are poured into the frame, it will take an excessive amount of time for the clay to dry to throwing consistency. When the clay has dried sufficiently, I separate softer

clay for platters and plates and allow a part of the clay to become slightly drier for use in vertical forms. I then run the clay twice through a de-airing pugmill. You may use your

clay immediately. Aging will not appreciably help plasticity when your clay is prepared in the preceding way.

You now have an ideal system for reclaiming dried-out trimmings and scraps. I made a formica-lined box for all my trimmings, set in front of my wheel.



When the box is full and the trimmings are completely dry, weigh out 125 pounds, just as if it were new material, and add to a 30 gallon barrel, 3/4 full of water. Allow the clay to slake a day or two, then mix thoroughly until the lumps disappear. Screen the slurry and pour into the frame for drying to throwing consistency.

References:

- Robinson, Jim. *Body Building for Potters: A Clay-Blending Formulary*. *Studio Potter*, Vol. 16, No. 2, pp 73-82
- Reeve, John. *More Notes on Porcelain*. *Studio Potter*, Vol 6, No. 2, pp 19-25
- Rhodes, Daniel. *Stoneware and Porcelain, the Art of High-Fire Pottery*. Chilton Books, 1970.
- Tichane, Robert. *Clay Bodies*. New York Glaze Institute, 1990 Book Department, 511-5134 N. Hamilton St., Painted Post, NY 14870

David Beumée works in porcelain and is a member of the Boulder Potters Guild. Address: 806 E. Baseline, Lafayette, CO 80026 Tel: (303) 665-6925.

ELECTION OF OFFICERS AT JANUARY 23rd AGM

The Annual General Meeting of the Potters' Guild of B.C. will be held on Thursday, January 23, 1992, at 1359 Cartwright St., Granville Island, at which time those ballots received by mail or by hand prior to the Call to Order of the AGM will be counted by appointed scrutineers for the election of 8 new members to the Board of Directors.

The four present board members who are carrying on, beginning their second year of service to the Guild, are:

- **Rosemary Amon**, who has been Workshop and Programme Committee Chair;
- **Friederike Rahn**, who has served as Library Cttee Chair and on the Publications Committee;
- **Terry Saimoto**, who has been on the Workshop and Programme Committee, and
- **Debra Sloan**, who has been CABC Rep and on the Exhibition and Gallery committees.

Four Board members are stepping down for various reasons before their 3 year time is up. They are:

- **Bob Kingsmill**, who has been on the Publications and Newsletter Cttee and on the Selections and Awards Cttee;
- **Elwin Lowe**, who has served on the Publications Cttee,
- **D'Arcy Margesson**, who has been Gallery Cttee Chair and on the Library Cttee; and
- **Dona Nabata**, who has been Treasurer, and Finance Cttee and Nominating Cttee Chair.

Four Board members have served the full three years and are willing to have their names stand for reelection. They are:

- **Tam Irving**, who has been President for two years and has served as Exhibitions Cttee. Chair;
- **June MacDonald**, who has been Secretary and served as Awards Cttee Chair and on the Finance Cttee;
- **Nathan Rafia**, who has served as Selections Cttee Chair, and on the Publications Cttee., and

- **Elsa Schamis**, who has served as Publications Cttee Chair and on the Exhibitions Cttee.

In addition to the four listed above who are willing to stand for re-election, the following members of the Guild are willing to stand for election to the Board beginning in 1992: (A brief statement by or about the person follows)

- **Sarah Coote**: "As a functional potter who was trained in an academic atmosphere, I have taught ceramics at university level, and have been responsible for organizing several programs. I would like to contribute my experience and energy to the Board of Directors of the Potters' Guild of B.C."
- **Linda Doherty**: A functional potter who has worked in this province for many years, she has been a member of the Guild and represented in the Gallery for quite some time.
- **Kirsty Krug** is the Director of Communications, Marketing Development and Public Relations at the UBC Museum of Anthropology, and is interested in assisting the Guild in her area of expertise.
- **Carol Mayer**: is Curator of the Ceramics Division, including the Koerner Wing at the Museum of Anthropology at UBC. A past board member of CABC, as well as curator at the Vancouver Museum, she was instrumental in the "Made by Hand" and other local exhibitions.
- **Anita Wong**: A recent graduate of Emily Carr College of Art and Design who works in earthenware at her Cloverdale studio, Anita says "I would like to stand for election to the Board because I would like to be a part of the decision-making process, and to be a representative of ceramists at large".
- **Ron Vallis**: A 1975 graduate of Vancouver School of Art, and a practising potter for 10 years, Ron has worked for the past six years as Preparator at the Equinox Gallery in Vancouver.

Dona Nabata,
Nominating Cttee Chair

OPPORTUNITIES

Fourth Bi-Annual Medicine Hat CERAMIC SYMPOSIUM at Medicine Hat College, Alberta, on May 8, 9, & 10, 1992, with presenters including Kit Cornell of the Studio Potter Network, Ken Lowe, Jim Marshall, Grace Nickel, Jean Pierre Laroche, Andrew Wong, and Ed Bamling. Theme is "Pottery - An Extension of the Maker", and includes workshops, lectures, forum, and a tour of Medalta. \$150.00 fee includes Friday night mixer, two lunches, Saturday night dinner and Sunday breakfast. Contact (403) 529-3844 for registration.

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National Council on Education for the Ceramic Arts (NCECA) holds its annual conference March 4-7, 1992 in Philadelphia, PA. A January-April celebration of the ceramic arts takes place in that city in conjunction. More info in *Ceramics Monthly* or from Guild office/library.

CALL FOR ENTRY

Circle Craft 19th Annual Christmas Market Juried Craft Show, at Vancouver Trade and Convention Centre, November 11-15, 1992. contact Paul Yard, Producer, at (604) 737-9050.

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5TH NATIONAL BIENNIAL OF CERAMICS, June 9-Sept. 13, 1992. Juried travelling exhibition open to Canadians. \$11,000 in prizes. Deadline to apply: Jan 31, 1992. Send slides depicting 3 different views of 3 works no larger than 1x1x1.3m. Resume, \$25 registration fee. Entry form: Box 1596, Trois Rivières, Que. G9A 5L9, (819) 691-0829.

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MINO '92 - the 3rd International Ceramics Competition in two categories: ceramics design and ceramic arts. For further information, contact office at 683-9623. May 31 entry deadline.

□ □ □

IMAGES & OBJECTS X B.C.'s largest annual juried art exhibition invites B.C. artists and artisans to enter twelve qualifying regional shows, from which 240 finalists will be selected for the visual arts component of the 1992 Festival of the Arts to be held in Vernon, B.C. from May 27-31, 1992. In addition to participating in the exhibition, finalists are eligible to receive room, board and travel subsidies to attend the Festival in Vernon, and are offered the opportunity to participate in four days of professional development workshops. For entry forms and information regarding the qualifying shows in your area, contact the Community Arts Council in the region in which you reside:

Burnaby/New Westminster 298-7322
Deadline: February 15

Delta/Richmond 946-0525
January 31

Fraser Valley 826-0277
January 31

North Shore (incl Howe Sd) 922-1110
February 14

Vancouver 683-4358
February 29

Outside the Lower Mainland, contact the Assembly of B.C. Arts Councils at 738-0749.

EXHIBITIONS

UBC Museum of Anthropology features Dragon Jars of Southeast Asia, an exhibition of Martaban or talking jars from the Song and Ming dynasties, to January 31st.

□ □ □

"Purpose and Perfection: Pottery as a Woman's Art in Central Africa" opens January 15th as a permanent exhibition celebrating the creative genius of central African women potters, at the Smithsonian's National Museum of African Art in Washington, D.C.

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HELP!

The following members of the Guild have moved without sending us a forwarding address. If you can help locating any of them, please let us know.

Amy Babin Teena Shaw
Denise Nichols Laura Taylor
Laura Porco



VINCENT MASSEY
1991

PAMELA NAGLEY-STEVENSON
1991

Please register me for the

MATTHIAS OSTERMANN WORKSHOP

Emily Carr College of Art & Design — Granville Island

Saturday, February 29, 1992 — 9:30 am — 4:30 pm

☐ \$25.00 + 1.75 GST Members ☐ \$30.00 + 2.10 GST Non Members ☐ \$20.00 + 1.40 GST Full Time Students

Name _____

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Address _____

The Potters' Guild of B.C.
1359 Cartwright St.

Phone _____

Vancouver, B.C. V6H 3R7

() 1992 Membership Application

Mail to: The Potters Guild of B.C.

() Membership Renewal

1359 Cartwright St.

() Change of Address

Vancouver, B.C. V6H 3R7

Name: _____

Address: _____

City & Province: _____

Postal Code: _____ Tel: _____

I enclose my cheque/money order in the amount of \$ _____

1992 Fees: Individual: \$26.75/year, Group: \$42.80/year, January-December incl. GST.

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